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OCTOBER 2, 2010  
**ISSUE 880**

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# Online Anger At Downtown Eatery Misplaced



**IGNORE THE ONLINE  
POTSHOTS — MRKT A QUALITY  
ADDITION TO DOWNTOWN**

MRKT  
10542 Jasper Ave., 780-753-6758

BY SCOTT LINGLEY

According to the Internet, or at least some of the reviews found therein, MRKT is unworthy of your dining out dollar — the food is one-dimensional and overpriced, the wine list is dull and unimaginative, even the recently reno'd, wood-lined interior betrays rubbed finishing touches and the soups all have too much celery. One online opinionator, outraged by their prices and food, opined that the place wouldn't last more than a few months — "and good riddance." I assume, given the vehemence of this opinion, that MRKT had previously laid a burning bag of dogshit on this opinionator's front step, rung the doorbell and run away.

My own impression is that all these ill-wishes are out of proportion to the MRKT experience. Maybe \$13 seems steep for a soup and sandwich, but the fact is MRKT isn't the only downtown eatery charging double digits for lunchtime fare (and, you know, there's always the Subway right on the corner). And now that the restaurant has added an evening schedule to its operating hours, there's a wider selection to choose from, which makes for a better opportunity to enjoy quality food and table service in an attractive setting. But that's just, like, my opinion.

A product of the talents behind Soul Soup, a take-out-only operation on Rice Howard Way that specializes in, you guessed it, soup, MRKT extends the Soul Soup philosophy of wholesome, locally sourced, world-embracing comfort food but also gives you a place to sit and a grown-up beverage. The deep dining room is elegantly spare and cavernous, filled with high communal tables and expertly attended by pleasant, capable servers.

In addition to the stacked menu, where each dish is spelled out like an imagistic Japanese poem about tasty food, there were also daily soups and specials chalked on the wall-

size chalkboard at the far side of the room. There are those \$9 sandwiches, a certain portion of the population loathes, but all the entire-style selections come in under 20 bucks a crack and more than one of them sounded quite tempting. (People with celiac

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**THE GIST: A WELCOME  
ADDITION TO DOWNTOWN  
DINING, BUT WHAT DO I  
KNOW?**

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**AVOID: THE ANTI-HYPE**

disease and those that love them would do well to note that MRKT also offers a gluten-free menu.)

It seemed like we had our friendly server's undivided attention as she appeared table side every few minutes to take our drink orders — the obvious but thoroughly enjoyable glasses of temperillo and pinot noir we opted for came in around \$8 a glass — and help us through the choosing process. My co-diner opted for the evening's special, Asian-style chicken thighs over a warm salad of green beans, shredded veggies and

mushrooms (\$15). After some deliberation, I chose the grilled skirt steak with sweet potato croquettes (\$17). An elaborate salad of cabbage, green papaya, carrot and Chinese pear with sun dried cherries and almonds (\$12) sounded too good to pass up as a pre-grandiose palate-teaser.

We'd barely had time to embark on a discussion if my jerkish nature was endemic to me or merely typical of my gender when our server placed the heaping, colourful salad between us and set down side plates for sharing without slopping it all over the table. The shredded and/or matchstickled fresh veggies in gingery-sour vinaigrette had a slaw-like crunch, and the distribution of dried fruit, just-ripe pear and toasted almonds contributed surprise bursts of sweet, tart and nutty depending on the forkful. It served and sated the pair of us easily.

No sooner had we divvied up the last morsel of salad than our entrees arrived. The server arranged the big white rectangular platters to allow us equal access to both, but I quickly swallowed the steak so it was right in front of me. Carved from the "plate" or diaphragm of the beef, skirt steak makes up in flavour what it lacks in tenderness and this scalloped section

of medium-rare meat had its flavour boosted substantially by a potent slather of garlic-green onion purée. The sweet potato croquettes, cooked to a crunchy golden brown outside, were fluffy and lava-hot inside and made for a nice starch-variant on regular 'o' potatoes. Spinach tossed with grape tomatoes and light vinaigrette rounded out the platter.

As usual, my co-diner covered the steak over her own attractive portion — she prefers a skinless chicken thigh and found the stir-fried platform her meat portions a little too similar to the salad we had just greedily gobbled. Truth be told, I was too absorbed in defending my steak 'n' croquettes from her to sample very deeply from her plate — just enough to confirm that the thighs were cooked for maximum tenderness and juiciness.

Not inexperienced in MRKT's menu, I had meant to set aside room for their fabulously decadent and amply portioned flourless chocolate cake but, packed with skirt steak, sweet potato and salad, thought it wise to content myself with a French press full of robust Ethiopian coffee. Unless a certain online opinionator gets their wish, I'll get another shot at dessert on a future visit.

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## ONE YOUNG MAN'S TRAGIC SUICIDE TELLS US SOMETHING ABOUT OURSELVES

North American society has made truly remarkable strides towards acceptance of gays and lesbians. From the general acceptance of gay families, to gay characters on television (one of TV's top comedies, *Modern Family*, features a loving gay couple who have adopted a child), gays have come out of the closet for good.

Or so it would seem. The heartbreaking case of Tyler Clementi has reminded us that true acceptance of homosexuality is still a long ways off, and may even be getting further away.

Tyler Clementi was an 18-year-old student at Rutgers University in New Jersey. Two other Rutgers students, Molly Wei and Clementi's roommate Dharun Ravi, hooked up a webcam to Clementi's room, and secretly aired live internet video of Clementi having sex with another man. Clementi committed suicide by jumping off a bridge four days later.

Wei and Ravi are facing charges of invasion of privacy.

We may never know what went through Clementi's mind before he committed

suicide, as no note was found. But it's safe to assume that the shame of being outed on the Internet, much to the sniggering delight of college jerks, was too much to bear. It is especially disturbing that this gross violation of privacy was committed at a college, the supposed bastions of live-and-let-live philosophy. Did the two students who broadcast Clementi's sex acts think it was funny, or was it a display of their revulsion towards homosexual acts?

It is telling that calling someone or something 'gay' is now a common pejorative with younger people. Clearly, bullying and harassment of gay teens is still common in high school and campus; a recent McGill University study reported that gay, lesbian and bisexual teens are twice as likely as heterosexuals to think about, or attempt suicide.

Shouldn't we be past this by now? Aren't we, as a society, in a situation where we can accept a person's sexual orientation without making mock of them?

Clearly, we're not as far along as we thought.

## MANDEL DESERVES ANOTHER TERM

Two weeks in, it is safe to say that the campaign for the mayoralty in 2010 will not get as un-fun in history as one of Edmonton's most exciting.

The mayoralty campaign, the marquee event of a civic election, has failed to generate any heat. Stephen Mandel, seeking his third term, has provided stable, forward thinking leadership. Sure he's a bit grumpy from time to time, and he may be supporting one too many big ideas (Expo?)

A new arena? More LRT? Revamped airport lands? But better to be forward looking than mired in the past.

More importantly, perhaps, Mandel has given us no overriding reason to vote against him, which is the usual reason for turning an incumbent mayor. None of the other candidates have done anything to separate us that Mandel needs to be replaced.

It looks like we'll have to wait until 2013 to have a legitimate majority race.

### BY THE NUMBERS • RECYCLING

Canadians have excellent access to recycling, but our record with actually recycling everything is pretty spotty. Source: Statistics Canada.

520% recycled all the recyclable waste they produced in an average week.

84.9% had curbside recycling pickup.

98% all households with access to recycling programs.

Non-recyclers were most likely to say that they had not recycled because recycling was too inconvenient (43%), it was too time-consuming (40%), or it took up too much space (33%).

The availability of recycling in Canada has increased for all materials since 1994, rising from 70% or less in 1994 to 89% and up in 2007.



One way to motivate the public to come out and vote on election day.



### POINT OF VIEW • POLITICS

## An Unforgettable Time



OUTSIDE POLITICS MAURICE TOUGAS  
**OCTOBER CRISIS SHOOK THIS FORMERLY YOUNG CANADIAN TO THE CORE**

Gather round, young 'uns, for one of Uncle Moe's Occasional Canadian History Lessons. As always, if Canadian schools actually taught Canadian history properly, and if the Canadian media did its job in informing Canadians about their past, I wouldn't have to write this. But somebody's gotta carry the flame.

This month marks the 40th anniversary of the October Crisis, when home grown terrorism, as we would call it today, shattered the complacent calm of Canada. As a country, we've been through wars, crises, since—the two Quebec referendums brought the country to the brink of destruction, and the current leadership of Stephen Harper is an ongoing crisis of leadership—but the October Crisis is the one that lingers in my mind like a nightmare.

The events of October, 1970, bear some repeating. I don't even have to research them, because they're etched in my memory.

On Oct. 5, 1970, the terrorist group Front de Liberation du Québec—the FLQ—kidnapped James Cross, the British trade commissioner in Montreal. The FLQ demanded the release of 23 "political prisoners" to use the parlance of the times (the "political prisoners" were FLQ members who were serving well deserved time in jail for bombings and robberies that left a number of people dead), \$500,000 in gold bullion (back when \$500,000 went a lot further), safe passage to Algeria or Cuba (two equally trendy spots for terrorists to flee), and the reading of the FLQ manifesto on Radio Canada. The government caved on the manifesto, but before Cross could be released, the crime of kidnapping burst into a full-blown crisis when a second cell of the FLQ kidnapped Quebec Labour Minister Pierre Laporte.

From there, events began to spin wildly out of control. The army was sent in to protect important people in Quebec and Ottawa, and Canadians were greeted with the shocking spectacle of combat-ready soldiers, machine guns at the ready, protecting cabinet ministers. Quebec students, enamoured of the glamorous freedom fighters of the FLQ and the flowering separatist movement, gathered in an arena in Montreal in support of the terrorists. Prime Minister Pierre Trudeau invoked the War Measures Act, suspending civil liberties and giving the government the power to arrest FLQ supporters and sympathizers without cause. (Ultimately, just under 500 people were arrested, and 62 charged.)

On Oct. 17, Laporte's body was found stuffed in the trunk of a car. This shocking act of brutality doomed the FLQ kidnapping was one thing, but cold blooded murder of an innocent man was another. There is no glamour in strangling a man with the chain around his neck.

The assassination of Laporte left an indelible impression on me. It was my JFK assassination, a 'where were you?' moment. It probably has something to do with my age (14) and the fact I was quite politically aware as a teenager. I was convinced that the Canada I knew and regarded as the greatest, safest country on earth was crumbling before my eyes.

The crisis lingered on until Dec. 3, when Cross was released unharmed, and his kidnappers allowed to leave the country for the revolutionary

TOUGAS cont'd on p. 7

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## POINT OF VIEW - PARENTING

# Challenges Of Downtown



URBAN NOW ANGELA BRUNSCHOFF  
WARD 6 HAS A VARIETY  
OF CONCERNS  
TO DOWNTOWN EDMONTON

At the corner of 107th Street and 107th Avenue, a group of about 10 Central McDougall and Queen Mary Park residents stand discussing sidewalks, crosswalks and crime in our neighbourhoods. It's a golden fall evening, and the leaves crackle under our feet as we show walkability expert Dan Burden around our streets.

Burden was brought in as part of the city's revitalization of Central McDougall, Queen Mary Park and McCauley. On our walk, I am floored by the many challenges and changes unfolding in my neighbourhood and Ward 6. On 107th Avenue, prostitution and drugs mar an otherwise vibrant and diverse main street. We stop at 106th Avenue and 107th Street, the previously proposed site of a Hope Mission apartment building for the homeless and those recovering from addictions. The project was recently rejected by the city. Residents gesture towards the south and downtown, indicating the site of the proposed new arena. The airport to the north and possible redevelopments there will have a huge impact on the surrounding area.

Ward 6 is a complicated beast, and the race to represent the area is fairly competitive. Jane Batty is the incumbent, since her previous ward-mate Ben Henderson has decided to run in Ward 8. At the candidates forum, Batty pointed to her past support of LRT, transit oriented development, and the revitalization of Central McDougall and Queen Mary Park. Her past three terms on council have been criticized as too low profile, but her name recognition will still be hard to beat. Seven people have come forward to challenge Batty, although only two of them, Cris Basualdo and Bryan Kapitza, are serious candidates, whom I interviewed individually as well as Batty. The other candidates are Carla Frost, James Johnson, Lee Permann, Adil Pirbhai, and Thomas Roberts. Here's my assessment of the top issues and some of the candidates' views.

## SCHOOLS AND FAMILIES:

Where families live, the viability of our schools, and Edmonton's sustainability are all closely linked and important issues. The big question for the community is how to attract and keep young families in the core.

As a mom living close to downtown, these are especially important issues to me and my family.

Stephen Mandel, the incumbent mayor, recently announced his proposal for school revitalization zones, which would develop partnerships with the community to help keep small schools viable, as well as creating partnerships with school board trustees and the province. (Talks between the three levels of government were already underway, I should point out.) The new downtown plan also puts an emphasis on attracting families to the core.

"If we really truly want to be a complete city and stop urban sprawl, we have to make it inviting for young families to move in," Batty says. "Without a critical mass of children, it's hard to keep the schools open."

Bryan Kapitza, an ethical and governance consultant, vice chair of HomeEd and active community league volunteer, says the city must change volunteers' attitudes as well. Specifically, he wants family friendly features, such as three or more bedrooms, in 20 per cent of units in new developments. He also proposes reforming the way taxes are assessed. In his model, the city would tax residents based on the surrounding infrastructure, which would raise taxes for vacant lots, encourage infill, and discourage suburban development, he says. Cris Basualdo thinks there are other issues in the ward that are keeping families away. "The city has failed to keep families in the core by not creating safe and healthy neighbourhoods," she says.

## CRIME AND SAFETY:

Basualdo has made safe communities the centrepiece of her platform. She lives just outside the ward in Alberta Avenue, and was part of the 118th Avenue revitalization.

"You have to deal with crime directly," she says. "If you have women that are working on the street, while I have sympathy for them, they can't do that. You need to use the law to deal with the situation rather than just have the expectation that if you put up light posts and re-do the fronts of stores you are actually going to deal with the social problems in a neighbourhood."

Batty takes a less combative approach. "You can't just think that we are going to put more eyes on the street and have more boots on the street," she says. "We still have a responsibility to those women who are in a precarious situation."

Kapitza points out that the ward needs community policing stations that are open all night, unlike the station on 107th Avenue, for example, which closes in the evening. He also proposes encouraging local ownership through microloans to lower-

income entrepreneurs to open small businesses in the community.

## SOCIAL HOUSING:

Social housing also tops the list of community concerns, with high concentrations of homes and services for the homeless and recovering addicts in central neighbourhoods. My impression is that while community leaders would consider well thought out projects created in consultation with the community, the vulnerability of the whole area makes them understandably cautious.

Both Basualdo and Kapitza are against more of these projects, saying the concentration of services in already distressed areas doesn't serve the clients or the neighbourhoods. Basualdo supports an outright hard cap. Although Batty says she understands the concerns, she supports a flexible cap because some projects may work best in conjunction with those already in the area.

## AIRPORT AND THE ARENA:

The City Centre Airport and the proposed arena are big issues for both the city and the community.

The closure of airport was a heated topic at the candidates debate, although in my opinion the ward has some much more pressing concerns. James Johnson wants a plebiscite on the issue, even though that option was already struck down by council. The Wildrose staffer deserves some credit for bringing up other issues of openness and democracy, such as council's secret EPOR vote and LRT consultations, but he hasn't been involved enough in the community yet to represent a serious bid for office. Besides, in my view residents are more concerned about moving forward with an excellent urban village development on the airport lands than keeping the airport open.

As for the proposed arena, there's a general consensus that taxpayer dollars shouldn't go directly into such a private project. However, there are a couple ideas on how to provide some investment. Batty would be interested in a community revitalization levy, but Kapitza disagrees. "Something like that still puts taxpayers at risk," he says, "because we are borrowing on future tax revenue that will be generated by development." He favours a civic corporation that would partner with the Katz Group and share in the revenue.

At the end of the walking tour, I stood talking with other residents until long after the sun had gone down and the air turned chilly. It strikes me that what we need most in a city councillor is someone who will listen and help with practical solutions. I leave it up to the voters of Ward 6 to decide which of the candidates fits that bill.

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# The Great AC Debate

THE STRAIGHT DOPE: CECIL ADAMS  
IS AIR CONDITIONING REALLY  
A DRAG ON GAS MILEAGE, OR IS  
THAT JUST HOT AIR?

I recently bought my first new car in nearly 11 years. I had always bought non-air conditioned cars in the past because I was told AC reduces power and gasoline mileage. But now AC is standard equipment, at least in the make/model I bought, and the salesman assured me it no longer is an engine or mileage drain. Much as I enjoy the blasts of cool in the desert, this seems too good to be true. Is it?

—Tony Davis, Tucson

Of course. Do you think you can burn gasoline inside a metal box turning an Arizona summer and get the thing cooled off for free? In fairness, however, there are subtleties that make the answer to this query more elusive than you'd think. Not to worry. For the easy questions you've got Google. For the tough ones you've got us.

The major changes in auto AC technology in recent years have been better compressors and refrigerants that are more environmentally friendly. The former are more efficient, the latter arguably less so, the net change probably isn't dramatic. Of possibly greater significance is the fact that car body designs have become more aerodynamic.

Back in 1986 I tried to establish whether a car was more fuel efficient with the AC on and the windows up or the AC off and the windows down — the hypothesis being that reduced drag from closed windows might compensate for the extra energy needed for the AC. The results were inconclusive then. However, with the move toward better streamlining in the years since, it stands to reason that window drag would loom larger as a percentage of total drag, if you follow me. Translation: now, under some circumstances, running the AC might actually save you gas.

Other researchers have had the same thought. Tony sent us a news-

paper story from this past July saying GM wind-tunnel and proving-ground tests showed drag was negligible at city speeds, meaning you were better off with the AC off and the windows down. At speeds above 55 miles per hour, though, the opposite was true — open windows reduced gas mileage 20 per cent while AC reduced it just 10 per cent. The crossover point was 40 mph.

Here was a contention worth checking. Lab results were one thing; we needed to know how things worked in the real world. I sounded the klaxon in the Straight Dope Labs ready room and rousted out some test cars. My assistant Dex had a Camry hybrid that measured gas mileage in tenths of a gallon. Fierra and Una, meanwhile, said they'd drive around in Fierra's 2008 Corvette, which also calculated gas mileage in tenths, no doubt for the benefit of the many economy-minded individuals who buy muscle cars.

Each car was tested at 25, 40, and 55 mph, with multiple runs at each speed. The weather throughout was in the 80s and 90s. Here are the results, listed in this order: (1) AC off, windows up; (2) AC off, windows down; (3) AC on, windows up; (4) AC on, windows down. (Numbered, haters, visit straightdope.com to see some easy-to-understand graphs.)

Miles per gallon at 25 mph:

- Corvette: (1) 24.4; (2) 24.2; (3) 20.9; (4) 19.6
- Camry: (1) 53.8; (2) 61.1; (3) 37.2; (4) 32.2

At 40 mph:

- Corvette: (1) 33.9; (2) 32.7; (3) 29.6; (4) 28.1
- Camry: (1) 48.4; (2) 47.6; (3) 36.3; (4) 37.7

At 55 mph:

- Corvette: (1) 33.7; (2) 37.2; (3) 32.8; (4) 29.6
- Camry: (1) 47.2; (2) 45.5; (3) 40.8; (4) no result—endash; Dex tired, decided to bag test.

These numbers are puzzling, to put it mildly. Let's break it down:

1. Running the AC meant a big



mileage hit at virtually any speed. The one sort-of exception was the Corvette at 55 mph — with the AC on, fuel efficiency fell just three per cent.

2. To our surprise, in some cases rolling down the windows without touching the AC made fuel efficiency go up. The most striking instance of this was the Corvette at 55 mph. With the AC off and windows up, it recorded 33.7 miles per gallon. When the windows were rolled down, gas mileage rose sharply to 37.2 miles per gallon. A huke? Fierra and Una ran the test three times, always with the same result. With the AC on, the reverse happened: when the windows were up, the 'Vette managed 32.8 miles per gallon, when they were down it got only 29.6.

3. Dex experienced the same thing in his Camry at a lower speed. At 25 mph, his car displayed much better fuel efficiency with the windows down.

How do I explain this? For the moment, at least, I don't. All I can say right now is what we might have predicted, Tony: unless you bought a Corvette, that car salesman's AC spiel was hot air.

(Editor's note: The use of imperial measurements in this column, as opposed to metric, was kept to maintain the integrity of the statistics.)

— CECIL ADAMS

## TOUGAS cont'd from p. 6

Shangri-la called Cuba.

That two-month span produced a number of indelible Canadian images and expressions. Soldiers and helicopters on the streets of Canadian cities. The bloodied corpse of Laporte in the trunk of a car. A grimaced Trudeau addressing the country. The purely Canadian phrase "apprehended insurrection," used as the rationale for the War Measures Act. And perhaps most memorably, the impromptu interview that Trudeau gave to a couple of TV reporters, most notably Tim Raife of CBC.

The give-and-take discussion is extraordinary in many ways. Even

at the height of a grave crisis, where the lives of politicians were considered to be at grave risk, reporters could walk up to the prime minister of Canada and buttonhole him for a seven-minute debate on democracy. Trudeau is mesmerizing as he defended his position.

"Yes, well there are a lot of bleeding hearts around who just don't like to see people with helmets and guns," Trudeau said. "All I can say is, go on and bleed."

When asked how far he would go, Trudeau uttered one of the most famous sayings in Canadian history: "Just watch me."

If you don't remember the Trudeau

era, or have never understood his appeal, you should watch this clip (go to YouTube and type in "just watch me"). A lot of Western Canadians still hate Trudeau with a passion, and by the end of his time in office I was fed up with him, but you can't deny the guy was a gutsy leader.

There is still debate about Trudeau's decision to invoke the War Measures Act, but I'm still on the side that says it was a bold move. Trudeau sent a message that democracy has to defend itself, even if that meant using some methods that would be considered, ironically, undemocratic.

Forty years later, we're doing the same thing.

# Shade of Grey

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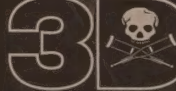
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“WE FIND WHEN A SHOW AIRS ON STAR OR ITV AND SOMEONE SEES THE R-RATED VERSION, THEY THEN SEEK OUT THE XXX VERSION TO SEE MORE. WE’VE DONE VERY WELL THAT WAY.”

# The Porn Next Door

LOCAL PRODUCTION COMPANY HAS BIG SUCCESS UNDER THE RADAR

BY ANASTASIA ABRAXAS

It's the sort of fairytale that feels out of reach for many a starry-eyed Edmontonian: a long-shot e-mail to the producers of a local TV show gets you not only a meeting, but a job.

For more and more showbiz hopefuls that dream is within reach — thanks to Real Productions, helmed by Jason Danilak and anchored in Sherwood Park. And, as attitudes have changed, stars of such adult-oriented productions tell themselves they can look forward to crossing over into mainstream appeal.

Just listen to Danny Vegas, star of *The Boy Next Door*, which ran for two seasons on Playboy TV.

"I started out really young making indie movies and when I turned 18 I started to experiment more. And then I got lucky. I scouted out who was doing adult film in Edmonton, and I found a producer."

A few e-mails later, the producer was meeting with Vegas' parents and pitching them an idea for a reality series based on Danny's life at that time: living in his parents' basement, delivering pizza full time and making amateur porn on the side.

Joel Kane, by now a veteran of many adult shoots, tells a similar tale.

"I always watched Playboy for the shows — the drama and 'making of' kind of shows," he explains, as we sit down for herbal tea at a downtown cafe. "I was watching one and realized the building outside was the Transit Hotel."

"I watched the rest of the show and saw in the credits they were from Sherwood Park. I sent them an e-mail, and that was that — two days later, I was doing work as an extra" on Vegas' *Boy Next Door* series.

## PROLIFIC PRAIRIES AND NORTHERN PEAKS

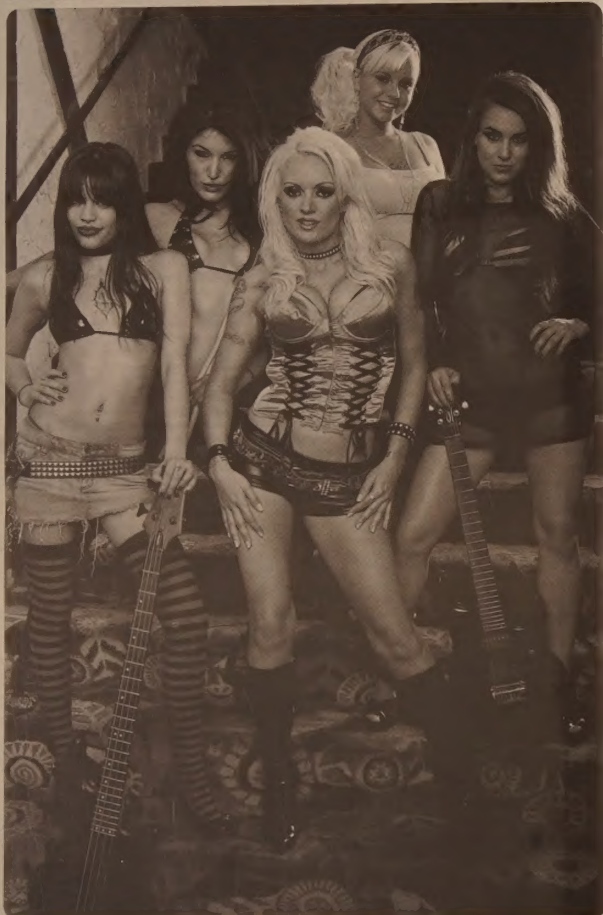
In 2008, Real Productions made national headlines when the CRTC approved its application for Northern Peaks, a CANCON-friendly adult-only cable channel.

But, later this month, it will be Montreal-based Vanessa joining the ranks at the top of the dial. Danilak says he has no plans to launch Northern Peaks any time soon.

He's not the only one to let a hard-won licence expire. The Canadian Radio-television and Telecommunications Commission estimates that only one in seven licences is granted ever materialize into a new channel. For many applicants, including Danilak, an approval for a new channel more frequently turns into a stamp of credibility, used to secure more lucrative distribution deals with channels south of the border.

"At the time [of our application], we were forced to go through distributors to get our product on to cable channels," he says.

"So we decided to get around that by having our own channel. In the process of doing that, we were able to establish really good relationships with the cable carriers directly, to the point where they would buy from us directly. The importance of having our own network was diminished."



Tight, an all-girl porn star rock band, is featured in Real Productions' newest series, which is edited for multiple ratings to suit different networks. [SUPPLIED]

By all accounts, after a decade in the industry, Real Productions is a breakout star in the still-nascent and largely invisible Canadian porn industry.

While some experts peg revenues for Canadian adult content at \$1 billion, the estimate is rough. Despite its relative size, neither the provincial nor federal governments gather research or provide tax incentives for producers working in adult film industry.

Alberta Culture and Community Spirit spokesman Parker Hogan says the ministry "does not support certain genres of

production, including pornography and as a result it is impossible to provide any information on the revenue, employment or production volume."

## CHANGING THE GAME

Still, "Canada's always been a fairly early adapter of new technology and new ways of doing things," Danilak says. "In Canada, far more than the U.S., the way people watch adult movies is through cable, more than going to video stores or going

PORN cont'd on p. 10

# Love In An Hourglass



The leads in 'Never Let Me Go' may look happy here, but the movie overall doesn't give them (or us) much reason to be cheerful. PHOTO SUPPLIED

**AS EMOTIONALLY INTENSE AND WORTHWHILE A FILM AS YOU'RE LIKELY TO SEE ALL YEAR**

NEVER LET ME GO  
Princess Theatre, from Oct. 9  
★★★★

BY ALISTAIR HENNING

The new movie from director Mark Romanek (*One Hour Photo*), *Never Let Me Go* started life as a 2005 novel by Japanese-born British author Kazuo Ishiguro. The book was short-listed for the 2005 Booker Prize, and *Time* magazine named it the best novel of 2005 and included the novel in its *Time* 100 Best English-language Novels from 1923 to 2005.

But the movie will probably draw more attention because of its amazing ensemble cast including Andrew Garfield (who's playing Spider-Man next, and was also recently seen in *The Social Network*), Kiera Knightly (*Atonement*, *Domino*) and Academy Award Nominee Carey Mulligan (*Wall Street: Money Never Sleeps*, *An Education*).

Not unlike recent blockbuster *Inception*, as well as arguably superior

Christopher Nolan efforts like *Memento*, the sequence of the narrative presentation does not coincide with the story's timeline. Similar to Charlie Kaufman's *Being John Malkovich*, the reveal of the central concept is pushed back almost an entire act; the movie goes on for a good 30 minutes until you actually find out what's going on. And that's actually a very good thing.

*Never Let Me Go* opens with Carey Mulligan describing her unfortunate job as a sort of caretaker; neophytes to the novel might get the feeling that this is a narrative shortcut. But it's the uneasiness this narrative obfuscation brings that makes *Never Let Me Go* so terrific; by experiencing the same feelings at the same time as the characters do, plot points aren't mechanical but pay off to something merely hinted at earlier.

I am intentionally remaining rather vague about the plot, as its discovery is one of the chief pleasures of this film. While this could also be a way of avoiding the political arguments that the film can be used to make, in fact *Never Let Me Go* is so open-ended in its metaphors it could be used to make just about any argument, not just the obvious one about

eugenics.

Romanek does a brilliant job with the score and cinematography for the film. Unusually, as the film progresses through the eras of the '70s to the '90s, the colour schemes change. And, the acting from Mulligan and Garfield is top-notch: their relationship seems incredibly natural.

Which is pivotal for the film, as a love triangle is at its heart: Kathy, Tommy and Ruth have all known each other since they were children. Kathy has always had a thing for Tommy, who gets picked on at school. Ruth was jealous that Kathy liked Tommy so she went after him. Years go by with Tommy and Ruth together and this starts to wear on Kathy.

Now, if you know the nature of the story by reading Ishiguro's novel, then you know exactly why the love story between Kathy and Tommy is so powerful. Let's just say that they don't have a lot of time to play around.

And that's as much as I want to say. If you're intrigued, go see *Never Let Me Go* for yourself; it's not an easy film to watch, but definitely one worth the intense emotional wringer it will put you through.

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**Los Angeles Times**  
**POWERFUL** Powerful and startling work. A movie that so persuasively explores how few things in the modern world are as they appear to be. Jaw-dropping, suspenseful and touching.  
Steven Dinko

**PROVOCATIVE** Provocative. Enormously influential. Fresh and entertaining. Offers such an intriguing commentary on the theory identity issues being generated by Facebook and other social media.  
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**MIND-BLOWING** A real-life cyber-thriller as seductively compelling as Facebook itself.  
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# Who Is Lloyd Tillman?

**A BLOODED HAND AND A POSSIBLE NAME CHANGE — THERE'S NEVER A DULL MOMENT WITH BEN DISASTER**

**BEN DISASTER**  
With Dylan Thomas  
Old Strathcona Performing Arts Centre  
Friday Oct. 8, 8:30 p.m. (All Ages)

New City Live! Lounge  
Friday Oct. 8, 10 p.m. (18+)

BY JAMIE LEE

Disaster may be his pseudonym but it is definitely not reflective of his new long playing efforts *Lloyd Tillman Is* on the label Thought Crime. Despite this being his first official release as a solo artist, Ben Disaster has been honing this personal project since before he can remember.

"I didn't start it in the sense of I want to start this project and I'm really going to speak to people. And I didn't start it to do anything spectacular with it at first. It just happened with some songs I knew weren't punk band songs, probably no one would ever hear them," says Disaster. "I just kept writing and didn't really think I was ever going to perform them."

He may not have set out to speak to people, but *Lloyd Tillman Is* is certainly doing just that. It is a drawn curtain looking straight at the raw emotions of Disaster himself. Touching tunes that are heartfelt to the point of making you feel like the music is inspired by the sour happenings in your own life. The amazing use of reverb and echo make for a full sounding album not short of creativity in the least.

"By the end of it I had something that I was feeling deep down inside but I didn't know how to say it to anyone or to myself," says Disaster. "I wouldn't be able to express it so the songs became more and more like that, and an output, more getting the ghosts out of me."

His CD release was set for the beginning of August but had to be put on the back burner as he recovered from a hand injury on tour with his band Let's Dance.

We were in Brooklyn, half way through our tour and glass got broken on stage. I had to kick it away and as I put my hand down, part of the bottom of the glass got lodged into it. I finally got it out... the bartender took me to the washroom and just poured vodka on my hand. They were going to stitch it up but I decided against it."

Despite avoiding a DIY punk operation, presumably with dental floss, Disaster still had to get surgery upon his return to Edmonton rendering his hand useless for the time being.

Rather than wallow in this unfortunate happening, he took it as an opportunity to develop his playing



Lights for eyes: Ben Disaster is not one-half of Daft Punk! PHOTO: SUPPLIED

over again.

"I'll probably relearn some things I forgot and hopefully forget some bad habits that I have," says Disaster. "I can play some of them but it's a struggle and I think it will be better with him playing instead of me trying to concentrate on singing and playing guitar," says Disaster who has recruited his friend Dylan Thomas (of The Jolt's) to play guitar for his upcoming CD release on Oct. 8.

He may wear his heart on his sleeve in his music, but the identity of Lloyd Tillman is kept deep under wraps. "Lloyd Tillman is a mystery."

When pressed further Disaster

hunted at the possibility of a name change.

Lloyd Tillman is my alias. He's a guy who I hope to become to avoid further catastrophes. Get rid of the name disaster, no more mistakes or bad things will happen."

Don't hold your breath on that one though, the word disaster is still tattooed on his knuckles.

Ben Disaster is a very striking name. If you were just to use a regular name it could be anyone. It seems fun to keep the youth in it," says Disaster.

But really, WHO IS LLOYD TILLMAN ANYWAY?

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# Zep's Little Drummer Boy

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BY JOSH MARCELLIN

Since Led Zeppelin disbanded after the death of their drummer John Bonham, the legendary English rockers have only reunited twice, both times trusting just one man to fill Bonham's mighty void: his son Jason.

Now the company behind *The Pink Floyd Experience* and *RAIN - A Tribute to The Beatles* is producing a multimedia Led Zeppelin show with Bonham doing 30 shows to commemorate the 30 years since his father's death.

SEE phoned Bonham at his home in California as he prepares to share home movies and drum solos with audiences across North America.

**SEE** What's this show going to be like, how's it going to be different from a regular rock show?

**Bonham:** When I first got asked about doing this kind of thing, I didn't just want to go out there and be a tribute act to Led Zeppelin. So I dug through my old archives for family vacation film that we had when we were all on holiday and my grandmother gave me some stuff of dad when he was a child. So you'll be watching the screen and thinking to yourself, "Is that John Bonham as an eight-year-old child? And every now and again there will be a short story read like the reason why we're doing



Jason Bonham drums on what we can only assume is the "Moby Dick" solo. | PHOTO SUPPLIED

a certain song. It's kind of a personal journey through my life through the music of Led Zepppelin.

SEE Is there a chance that any of the Led Zeppelin guys might sit in for a song?

Bonham I'd love it to be that way. I didn't set out to make it that way, but obviously it would be wonderful if one night one of them was there and they got up. It would be great. For me, it has to be as good as it could ever be, so if they were there they'd go 'yeah, I'll get up and play.'

**SEE** Do you have any plans to do the Moby Dick drum solo?

Bonham: Yeah, it's in the show where I do it actually with dad. We do it together. We use the screens where I join in with him. I start # and he comes in. We've been working on that for awhile now using the media screens. It's kind of a cool thing.

SEE: This looks like it might be pretty personal stuff: a boy and his father. Have you had any apprehensions of it being too emotional to do in front of an audience?

Bonham: [Laughs] Well, yeah.

We've had to prerecord a lot of the short stories. It has been very emotional in here for me, this one. Mum's in L.A. with me and she gave me some footage of the final vacation that we had. It was weeks before he died and I haven't seen that footage for 30 years. So, it's pretty hard to watch sometimes but I wanted the show to be a celebration, as well as kind of remembering and enjoying

SEE How about Led Zeppelin, have they talked about how they feel about this tour?

Bonham: I spoke to Robert [Plant]. We were on the air doing an interview together and the DJ as if he was being smart, said hey Robert, what do you think about Jason doing a Led Zepplin tour without you? And Robert said the nicest thing in the world, he said Jason can do this whenever he wants, he doesn't need an excuse and he has my blessing – as long as he does it with a smile. I haven't had a chance to speak to Jimmy [Page] or John Paul [Jones], but Robert's always been very up front and he would say something if he was uncomfortable with it, but he was very, very supportive.

# The Bass Man Cometh



ing Bassist) He'll be finishing up the Yardbird Suite's October lineup (11 Tommy Banks way) on Oct. 30 with his "Out Front Trio", an ensemble that's been performing, together since only 2007 and comprised of handmates Steve Allee on piano and Duduka Du Fomesca at the drum kit.

"I'd known Duduka for 25 years and had kept threatening to have us play together but we just never got around to it for a variety of reasons until three years ago, when we played a gig together in San Antonio." Reid

says "They'd requested my quintet but didn't quite have the budget to make it work so I suggested this trio I'd performed many times with Steve as part of the faculty for Jamey Aebersold's jazz workshop and when the three of us finally got together we just had such special chemistry

that we needed to have this project continue."

The group put out their first recording *Out Front* to rave reviews, and unlike many similar jazz ensembles is a band in the truest sense of the word, with each of the members contributing compositions.

"We made sure each of us had three tunes on the first album along, side some standards, and we've all contributed material to our new album," Reid says.

The album they're currently touring however is an exquisite trek in to modern and straight ahead jazz. There are a number of swing numbers as well as more angular latin fare like the track "Dona Maria," with it's groove imposing bass line.

**STANDARDS** cont'd on p. 16

## 1477 STANDARDS

ONE OF JAZZ'S LIVING  
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Rufus Reid ■ Awesome Make no mistakes he is one of THE remaining living legends in jazz, having shared the stage with the likes of Dizzy Gillespie, Sonny Stitt, Art Farmer, Stan Getz, and Mel Lewis and written the jazz players bible (*The Evolv-*



# A Retro Filled Electronica Rodeo

**HOLY SHIT, HOLY FUCK'S NAME OFFENDS SOME. — THOSE PEOPLE AREN'T USING THE RIGHT SYNTH ANYWAYS**

**HOLY FUCK**  
With Indian Jewellery  
Pavement Shop (Oct 15) • Oct 16  
Saturday, Oct. 9, 9pm

BY KYLE MULLIN

Beads of sweat clung to Brian Borcherdt's back until his drenched shirt felt like another soppy layer of skin. That same kind of clammy tightness felt like a longing embrace throughout the tiny room, gripping the audience that was bobbing with in the slender inches between the walls and the stage that was emitting chronically aching electronica.

"This is a basement club, just a little concrete block, and I love it," says the painting front man of electro dynamo Holy Fuck, during a break before an encore of the same synth anthems the band will bring to the Pawn Shop on Oct. 8. "Not to say we don't like playing big festivals, but this is the first really good show we've had in a long time, playing sweat boxes like this reminds me of why I started playing in the first

place."

Borcherdt says it's easy for him to forget those reasons these days. A prime example was the band's performance at Toronto's Harbour Front in the summer of 2009 — a free show at one of the city's most buzzing venues, a supported milestone moment for any of the area's acts.

"The staff was awful, these union fuckers that were so rude," he said. "They put us in four splits and we played what should have been a monumental show that just sucked."

It made most claustrophobic in dancing dives, where bands pay their dues, quite comforting in comparison. And that close quarters sensibility of modesty has shaped Holy Fuck's every aspect — from the band's origins, to its sound and even its vision of the future. Take the troupe's song titles like "Casio Bios Nova," tunes dedicated to the primitive song building hardware that was used to craft their every electro note. Borcherdt says the band owes a deep debt to these retro synthesizers on their self-titled debut album, because it was those devices' flaws that helped them flourish.

"Casioes can only allow you to do so much and we wanted to use them to their greatest extent," he says of



Yeah, those are Google eyes, but maybe don't Google 'Holy Fuck' — weird results! (L) SHIPPED.

the vintage synthesizer's subtle advantage over glossier modern gadgets. "Working on a laptop or GarageBand is fun, but they also allow you these limitless potentials where it's not always easy to know when your feet are on the ground. Casio's force something more creative out of us, it's liberating rather than confining."

But Holy Fuck has been equally inspired by creating its own brand new instruments — a 35mm film synchro-

nizer, toy laser guns and even kids' Fisher Price style keyboards have all become regular additions to the band's quirky chirping soundscapes.

"You don't have to use all these weird devices or decide you're going to build all your own instruments that can be contrived too in the end," he said. "For us it was just a good way to force ourselves to do something different."

But Holy Fuck's vigorous, unique

ness doesn't always inspire — many critics are quick to bombast the band without giving its songs a single listen simply because the profane name the electro troupe chose to go by.

"I'm not convinced it's the best band name in the world," Borcherdt says. "It bothers me that people out there take offense to it, but it also bothers me that young like-minded individuals like us might not even check them out because they think I'm offended by the name, but it just doesn't sound like something I'd like."

Who were just trying to find a silly everyday expression — any inter-creed made as frustrating.

In a way that kind of aggravation has always been a familiar burden from the moment he started playing in the small fishing village of Yarmouth, N.S. He screamed to be heard by indifferent ears, squeezing inspiration from his small town's cramped quarters, turning a pit into his deepest groove.

"It's a thrill to find people like that are like minded. But if you only go where people are patting you on the back, you forget that not everyone in the world believes in this," he said. "You never want to forget that this is your life, you're struggling for."

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## LISTEN-BY FISH GRIWKOWSKY

WOMEN  
PUBLIC STRAIN

To say I like the ladies in Women sounds a little rude, but it should either way, the band's part of an intentionally all-female wave of Californian rallying against an oppressive American normativity sickly imposed on them from high above. Their labelmates include Shane Ghostweeper and — as producer of this album at his 10th Euro studio — most everyone's hero Chad VanGaalen. This is a guarantee of sorts we're going to hear innovation. But in a language discernible? How I preposterate a lunar soundscape where r sounds like everyone is singing down the hall as much as the next Teylon Singh fan, but one thing I have to say about this album is it doesn't really wake up until it does, and that's about halfway through on the sixth song, when the drum first sarge in, and then anything becomes a complaint, and as good as this "China Steps" is as a sudden alarm clock, the album just asches with perfect punk potential on the turn-of-mind "Drag Open." It's a deliciously tongue-in-cheek, a real Manchester way that evolves into Sonic Youth right in front of you, which blends perfectly into the next song, a breather called "Leont Valley." And once you hear these songs, it's hard to go back to the rest of the album which is, of course, a completely unfamiliar thing to say.

Whatever I like Public Strain, I just want more of that edge-of-the-cliff mayhem throughout. Minor keys, missed notes and maybe a little more growl. It's still good. Incidentally, there are a few XL Inflinheart T-shirts for sale on the Riemer Eye website. In case you hate to add some jiggle to your dating service video profile. What? Online shopping is perfectly normal way to meet your forever partner; I mean this.

★★★★☆

LES SAVY FAV  
ROOT FOR RUN

Another one burning an overdue hole in the review pile is this app-horrid and coherent document from longtime stage trashers, Les Savy Fav who stick rock the party "No shame and we've got no pride and we've got nothing left to hide, cut we've got nothing left inside." Tim Hangan sings almost as a punk parody. "Show us your teeth and show us your bits and show us the scars for the shit that you did."

The whole album is as tough and galling from the haunted post-punk build-up of "Dirty Knives" all the way to the kick-drum farewell of "Free Sports" pulling out the funeral clock. Music like this is exactly why I think the Decembers are such proxy angst tighteners, not that we have to compare. But while this is a carefully controlled post-punk, *Root for Run* is always, always aware of the impending menace of looseness. Every doubling up of the chorus or tenifying guitar riff like that which opens the brilliantly septic "Ups 'N' Stuff" or is a threat, and Hangan's greatest weapon is the way he barks out his syllables with the robotic rhythm of a stalker breathlessly reading some list of foul and tender hopes.

It's a very strange album when it comes down to it, unnerving, yet addictive. I mentioned the Pixies earlier, and the shivering "Poltergeist" makes me feel like I did the last time I ever heard Black Francis, obvious high praise. What I think all these band-class bands have done is taken the actual fit of indie music, which is why we desperately need The Bronx and Future of the Left and Les Savy Fav. Why this shit ain't on the radio more can only be explained by widespread programmer Down's syndrome.

★★★★★

## CD REVIEWS

## BAD RELIGION



## BAD RELIGION

*The Discent of Man*  
(Reprise)  
★★★★

Bad Religion's timeless three, *Suffer, No Control* and *Against The Grain* represent an important time for both the SoCal band and the punk movement. On their own, these three significant albums could easily sum up a healthy, 3-part harmony filled career, while any one could easily pass as greatest hits on its own. Yet, it's Bad Religion's ability to persevere and continue to momentarily impact is scene they fore-fronted where they gain and continue their legendary status after those albums. *The Discent of Man*, their 15th, continues on a harder-hitting trend forged by *Empire* and *New Maps*, while enjoying some real moments of unique intensity and the old reliable Bad Religion sound. BR will certainly satisfy their devout with *Discent's* go-to riffs and shits. Influential lyrics and moving enough guitar work. (Even if they blatantly ripped off Mike Ness on "Pride And The Pallor") — while inarguably gaining new fans along the way. *Discent* starts off strong, suffers BR humor near the end, but celebrates 30 years as a band quite well. CURTIS WRIGHT



## CARLOS SANTANA

*Guitar Heaven*  
(A&M)  
★★★★

If all of the songs on Carlos Santana's latest entrepreneurial endeavor had breathed with life and had been recorded by artists who really cared, they would all be classic rock hits. Does, you mean they already are? So then, what, what is the reason behind this useless mess? It certainly doesn't tap into the kind of spiritual energy the San Francisco guitar guru always talks about in interviews. The collection of well-known titles — "Smoke on the Water," "Back in Black," "While My Guitar Gently Weeps," "Bang A Gong," "Riders On The Storm," etc. — is indicative of how fully contrived the stinkiness is really. In fact, the only time it appears worthy of more than a few cheap laughs is when Joe Cocker shoves the guitars aside to take control. Hendrix's "Little Wing." Everyone else involved with this disc should hang their heads in shame. JEFF HOLLUBITSKY



## Jukebox the Ghost

*Everything Under the Sun*  
(Scope Free Music)  
★★★★

This album took a few spins to win me over. Maybe I'm not used to listening to music that sounds good and awesome. When I did warm up to the slick, overproduced style, it became obvious that this album from Philadelphia based indie band Jukebox the Ghost, a pretty band. It is unashamed Pop with a capital P. Let me get that straight before we go any further, but it is Pop done right: Great vocal harmonies on "Summer Sun" and "Carrying," a great closing song in "Nobody," and a couple of absolutely dynamic guitar harmonies. The rest of everything *Under the Sun* is peppered with big showy pop tunes that remind you of the masters Elton John and Billy Joel. If you don't do that those guys, that's cool, but maybe you need to look in the mirror and ask yourself some tough questions. NATHAN USHER

## THE HUNDRED IN THE HANDS

*Self-titled*  
(Rise)  
★★★★



Named after a Crazy Horse massacre (the Native American war leader, not the Neil Young backing band), Brooklyn's The Hundred in the Hands sound nothing like their namesake would imply. On their debut, the electro-pop duo channel fallen bands like Laydown and Pretty Girls Make Graves. Eleanor Eventide produces heart-breaking vocals over ethereal beats, creating a sonic daydream that is very dancey and extremely catchy. On the foggy "The Young An' Angry," whirling vocals circle a post-disco dance track making for a soft intro to the album. Haunting tracks like "Killing It" and "Dead Ending" show the versatility of the duo, where the impetuous blips fade away and the vocals are met with crunchy octaves and drum beats. The highlight is "Last City," guitar heavy and brought to a boil upon the three-minute mark, sounding off like when Bloc Party were still good. If you don't find yourself dancing by the end of the album you may not have a soul. ANDY COOKSON



## MARGARET CHO

*Cho Dependent*  
(Cherry Red)  
★★★★

Margaret Cho is mindblowing. The actress and comedian just added a solo album and dancing with the Stars to her calling card. On *Cho Dependent*, she's her usual uncensored self. Cho sings about bronzing, male genitalia and surfing the personals on Craigslist. She bluntly asserts that "You can't break up with me/I'm Margaret Fucking Cho" ("Enemies"), and she has friends like An. D'Amico and Fiona Apple who are willing to sing on her album. Tegan and Sara chirp in for "Intention"; and you should buy the album for this track alone: only the Quin sisters can chant "no more hugs 'til you give up your soul" without sounding like. Some of the tunes are fun but unmemorable; don't see a song about head lice becoming a classic. But mellow indie reflections on racial ambiguity or a catchy disco anthem about sperm donation? This is why we adore Margaret Cho.

JEN HYDER

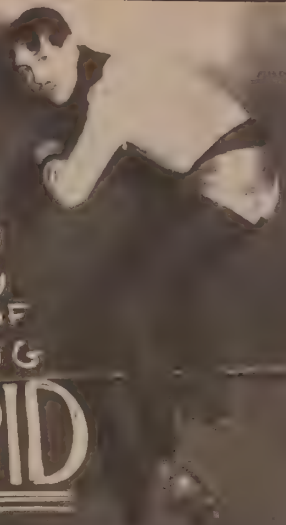
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LOOKING  
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# The End Of Another New City



**WILDFIRE FISHGROWNSKY  
THE NEW CITY, THE OLD  
AFGHAN, AND THE DRAB  
SAME STALE LOW-BROW VIB  
YOU'VE ALREADY SEEN**

New City Compound will be shutting its doors after Halloween, according to club owners Brad and Terry England, ceasing to exist as the entity we know it. "Everything past the end of October is cancelled," Terry England says.

The current location under the shadow of the Epcor building at 10081 Jasper Ave. (Likwid Lounge upstairs and the cavernous Suburbs below) have been a mainstay of downtown nightlife, bringing in amazing acts like MC5, the Jayhawks, the Dirtbombs, SNFU, Blonde Redhead and the Fat Possum tour, as well as being a major hub for the 2004 Juno Awards, where the Tragically Hip filled the bar past its edges. The sprawling club is also

known for its regular goth and punk nights, supporting local bands, and its colourful street scene has long been a delightful antidote to the less inventive music markets down the way. The space used to be the Odeon cinema in days of yore, and was briefly a high-end billiard hall during the scarcely remembered "martini explosion" in Edmonton.

The club site, as well as the adjacent space, will be demolished at an undisclosed date, but both England's knew this was coming for a long time. "We're totally used to it," Brad England jokes. New City, of course, moved into its existing space after having its previous location on 111th Street bulldozed and replaced with condos, part of the wave which ultimately destroyed the Sidetrack.

While future plans will have to remain secret just for just now, the story isn't over yet, and we'll keep you posted, promise. Suffice it to say, legions, this isn't the blow to the music scene it might seem.

Hey, in case instead of the awesome "ThunderBusters" AC/DC-Ray Parker Jr. mashup you wanted, watch a girl fucking a guitar, check out The Good The Bad's new video for "030" on Vimeo. Though I sup-

pose arousing in its way - like, on the same level as *Batman XXX* - you kind of have to wonder if filming a skinny girl with her clothes off writhing on an instrument has any intended value to it except pornographic, or if demanding "value" from a music video is pointless. Seeing nipples and pubes over a stinky

under-construction Commonwealth Community Rec Centre. In the past, IC has built various installations with afghans, and even covered buses with their comforting imagery.

Jennifer from IC explains: "The '60s and '70s were the primary time when afghan blankets were made and circulated. They were normally

**WHILE FUTURE PLANS WILL HAVE TO REMAIN  
SECRET FOR JUST NOW, THE STORY ISN'T OVER YET.**

surf-rock vid does seems like a new line is being tested, though I'd hardly call it shocking. A bit unimaginative, perhaps? There's nothing new about sex in rock and roll, obviously, but are we wrapping up the "titillation years" now? As my friend Patty who sent it along notes, "Sex sells."

So, Are you buying?

Speaking of honouring your grandmother's values in art, an extremely warm project is being hosted by the Edmonton Arts Council. Between 5 and 9 p.m. Thurs, Oct 7, Calgary's Instant Coffee art collective is asking people to bring in their favourite afghans, which will be photographed and may end up in a permanent, hands-on rotating billboard in the

homemade, rarely sold commercially and likely gifted items. They've found a secondary market are readily available in thrift stores. Economics, accessibility, colour and their relationship to do-it-yourself culture has led Instant Coffee to consistently use afghan blankets we find. They have a ubiquitous sentimentality that draws us to them, and certainly carry with them nostalgia. It is their vernacular aesthetic, punctuated by extreme colour that puts them into the realm of pop and op art."

The blankie shooting event is at Central Lions Seniors Association, 1113-1113th St., west of Kingsway, and who knows - you may even find your blanket's twin! I'm pulling out my Qbert level cosy as we speak.

STANDARDS (cont'd from p. 12)

the members of the trio are prolific composers, doing commissions for everything from concert bands, to jazz bands to orchestras. Reid himself has a fairly pragmatic view of composing, stating "If you're always waiting for the lightning bolt from the divine you're just going to die."

Other exciting jazz happenings include Jeff Hendrick's release of his new album *Cloud Blind* (yes that is spelled in American - the man knows his audience.) Jeff's a few independent distribution deals going in the States and some European markets but it will primarily be available on line through CD Baby in Canada. "It's kind of funny that it's harder to get a Canadian artist in Canada than other locations but there you have it," he chuckles.

Hendrick will be joined by colleagues Jim Head, Chris Andrew, Mont Mathew, and Bill George (plus a few surprise guests) Oct 15 at Live on Whyte! Settle in for a 9 p.m. show with the band playing for two hours straight through. Hendrick has follow-up releases planned for Miami in December and Japan in the New Year. ([www.jeffhendrick.com](http://www.jeffhendrick.com))

These are just the tip of the iceberg for the numerous and high quality jazz performances in the city of Edmonton this month.

Make sure you take your opportunity to get out and hear some!

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# Confessional For Millions

**WHY DO PEOPLE VOLUNTARILY SHARE THEIR INNERMOST SELVES WITH THIS WEBSITE?**

FRANK WARREN POSTSECRET LIVE  
Meyer Horowitz Theatre, Oct. 10

BY ADAM SCHROFFEL

Frank Warren knows a lot about us. As the founder of PostSecret.com, he's been privy to some of the deepest and darkest bits of humanity, a kind of middleman that guides people's innermost thoughts scribbled anonymously on postcards, out into the world.

It's a special position, and one that Warren takes very seriously. To date, more than half a million people have used his mailbox as a personal confessional.

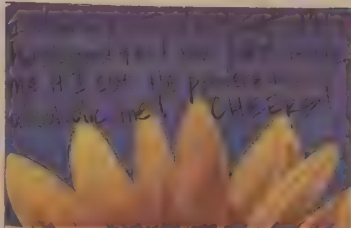
"I feel very fortunate that so many strangers have trusted me with their deepest secrets," he says.

"We learned that everyone holds a secret that could break your heart and if we can find a way to share them they can not only build bridges with those who trust and love but bring us greater self-acceptance of our whole selves."

PostSecret started late in 2004 when Warren printed up some postcards with an idea for a community art project.

He handed them out to random people and left them in public places, asking their recipients to send in an anonymous secret.

The responses arrived in droves, many of them as meticulously crafted mini works of art. Warren soon began posting the responses online.



One of the more than half a million cards collected by Warren for PostSecret.com. (P. 18)

and PostSecret took off: the web site's counter clocks in over 350 million visitors.

"I spend about 50 hours a week on secrets now," he says. "I sold my business last year and my wife jokes that because our address is all over the web there is no way we can ever move from our house."

PostSecret has grown in a way no one could have predicted last year, Warren was even named the fourth most influential person online by Forbes Magazine.

In addition to maintaining the blog where new secrets appear every week, Warren has published three PostSecret books and taken his show on the road in a combination book tour-slash-multimedia presentation.

"I got a chance to display secrets that were banned from the books and others that changed lives," he explains.

"I share some of the inspiring and funny stories behind the secrets. I talk about my secret that started the

project. At the end, audience members will sometimes stand and share their own soulful, shocking or silly secret too—that is always that most emotional and memorable part of the night."

The secrets Warren receives still have the power to inspire him, he says.

Last month one secret about suicide caused over 60,000 people to come together online and organize a now-annual Please Don't Jump Day at the Golden Gate Bridge. That day was declared by the San Francisco City Council.

Keeping secrets is only human, so is the burning need to tell someone. And that's where Warren comes in: a kind of caretaker for these things we never want to say out loud.

"I believe that interesting people all have secrets. That we probably carry too many of them. That it is healthy to share some of them but never all of them."



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# Old Friends Reunite

PLAYHOUSE PRESENTS  
GOVERNOR GENERAL'S  
AWARD WINNER

PERFECT PIE  
Walterdale Playhouse, Oct. 6-16

BY HETH JENKINS

Walterdale Playhouse begins its 52nd season with Canadian playwright Judith Thompson's *Perfect Pie*. Thompson has twice been awarded the Governor General's Award for Drama, in addition to many other awards, including the Order of Canada.

Directed by Mary Jane (M.J.) Keisel, *Perfect Pie* centres around two childhood friends torn apart by a shared incident in their past.

Knowing little about the play, other than the information on the Walter Dale Theatre website, I connected with M.J. and asked the question "What drew you to this play?" M.J.

along with assistant director Mary Ellen Purley and Michele Vance Hehir (who plays the adult Patsy) make time to meet with me after their dress rehearsal to respond to that question and to share what this play means to each of them.

We sat at Patsy's kitchen table, on the set designed by Alli Ross and built by Pierre Valois with a crew of talented carpenters who assisted with its construction.

The set's spiral lines reflect the story's structure, which seems to circle around the "why" of the special closeness of these friends, from the time they meet at age eight until the unspeakable incident occurs in their high school years.

Though they've been out of touch for 30 years, when they connect again, a soul-deep understanding unfolds.

Their stories weave between past

and present, converging on that incident in a cathartic climax.

One of the great things about *Perfect Pie*, says M.J., is the way it provides strong roles for four women. Two of the roles—the younger selves—are played by actresses in their early twenties. The other two—Francesca and the adult Patsy—are in their forties.

"These women have been working hard to understand their characters and themselves. The younger actresses have really appreciated the mentorship of Michele and Nicole [Lemay]."

Michele adds that it has been wonderful to play a role that is close to her own age. Still in your own life losing friends, caring for aging parents, looking after kids gives you inspiration to draw from." She adds, "Drawing from those experiences

FRIENDS cont'd on p. 18

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# The Best Of Three Provinces

**COUNCILS' COMBINED EFFORT  
BRINGS STELLAR TOURING  
CRAFT SHOW TO EDMONTON**

**PRAIRIE EXCELLENCE**  
Alberta (with Councils Oct. 2-Dec. 18)

BY [unintelligible]

Tom McFall, executive director of the Alberta Craft Council, is clearly excited about local art. Speaking on his call from Winnipeg, where he paused on a busy street to chat between the roar of frequent airplanes overhead, he's eager to talk about the latest exhibit at the Alberta Craft Council.

Prairie Excellence marks an exciting new collaboration between the Manitoba, Saskatchewan, and Alberta Craft Councils. These organizations exist to promote the work of craft artists from their own province by developing the careers of new and veteran artisans and by increasing public awareness about great art created on our home turf.

By working together the prairie Craft Councils can take this mission even further. *Prairie Excellence* is an exhibit of the very best of the West. 163 artists from the three provinces submitted their work, and 35 pieces — with balanced representation from each province — were selected for the

show.

"I think this sets a new tone," McFall exclaims. "It's been over a decade since this kind of inter-provincial collaborative project took place. In addition to fostering better relationships, *Prairie Excellence* opens up opportunities to wider exposure for participating artists."

While some of the featured artists, like Winnipeg's Grace Nickel and Black Diamond's Tyler Rock, are well established, the exhibit also showcases craft artists who are relatively new to the scene. This is a unique opportunity to view the work of emerging, mid-career and established artists under one roof.

Tom McFall excitedly describes some of this undiscovered talent. Calgary's Melissa Pedersen and Lethbridge's Melissa Frischke are both emerging artists in the world of jewellery making. Robert Wilson, a Winnipeg designer, has a wealth of experience but is still relatively unknown. McFall points out that, for artists who are involved in their first major exhibition, "this could be the kickstart to commercial representation in a couple of galleries, and maybe some other media coverage."

The exhibit is united by a distinctive prairie mentality. According to

McFall, prairie craftspeople are "inherently individualistic."

"You can go to other places and you can see things that are relatively typical of those places," he says. "If there's a single feature of what happens on the Prairies, the typical thing is that they [the artists] aren't typical."

When describing prairie art, McFall explains that "there's a fair amount of localness. It will frequently use local materials, or there might be local or regional issues that are addressed somehow."

McFall uses designer Christian Barr as an example. Barr creates wood-fired ceramic art in his studio in Wildwood. Using wood-fire kilns already reflects his geographic context, and to top it off he adds shadantlers to his pottery.

The other thing that unites these artists is hard work. "Most of these pieces would represent five, 10 or 20 years of research in various forms. It might have taken as long as a decade to perfect a particular glaze."

Doing the math for the few pieces on display that makes for a few lifetime of work under one roof. *Prairie Excellence* is "art concentrate, the very best of local talent distilled into one exhibit hall."

**FRIENDS (cont'd from p. 17)**

It gives you a deeper understanding of what's happened in your own life. It's an amazing process. Real life enriches the acting, and as you bring those feelings and experiences into your acting, you gain deeper understanding of your life and who you are."

Mary Ellen was drawn to Judith Thompson's work by a combination of factors.

"It's a play by Judith Thompson

It's Canadian in geography and mood. The characters are compelling women. And the theme is friendship. What's not to like?"

High points of the play for Michele include being able to eat really good food. The wine isn't real, but the food is. We eat chicken pot pie, warm chicken pot pie — right on the set! Much nicer than the cold tomato soup in another play I was in."

The mention of food gets all three

talking about the sensory element in Thompson's play — the aroma of baking, the flavour of rhubarb, the scents of spring blossoms, the sound of the passing train, the texture of pie dough, the stench of sewage.

MJ concludes, "The challenge of directing this play is to do justice to all the elements — and to balance the tug of opposites — passion versus control. Creativity versus respectability."

all the cool kids  
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# Thoughtfully Bridging Cultural Connections

**NEW LOCAL MAGAZINE  
SEEKS TO FILL A NEED AS A  
HAVEN FOR THOUGHTFUL  
JOURNALISM**

THE EIGHTEEN BRIDGES LAUNCH PARTY  
The Martin Hotel, Oct. 3, 8 p.m.

BY JESSE LOCKE

This month, Edmonton's cultural landscape gains *Eighteen Bridges*. Now before you start complaining that your commutes are slow enough already, it's not another construction project—it's Canada's newest cultural and literary magazine.

Self-described as "a heady mix of narrative journalism and first-person essay," *Eighteen Bridges* aims to fill the void left by the demise or altered mandates of late-minded publica-

tions.

Like so many other fine plans co-founders Lynn Coady and Curtis Gillespie first envisioned the magazine during a highway trip.

"We met in Banff back in 2005 when we were both mentoring in the Wired Writing Studio Program," explains Coady, a bestselling novelist, *Globe and Mail* journalist and Governor General's Award nominee.

"Curtis gave me a ride back to Edmonton and we spent the four-hour drive talking about the state of narrative journalism in Canada, basically lamenting that there weren't a lot of venues."

"The mandates of most magazines in the country were so narrow that they wouldn't allow for sprawling, think-pieces that weren't necessarily

topical."

The main impetus for us arrived when *Saturday Night* kicked the bucket for the final time," jokes Gillespie, a fellow award-winning novelist, journalist and non-fiction author.

The Walrus started off with a bit of a narrative streak, but then it really went towards a Harper's style, which is a lot more essayistic and research-based.

Lynn and I realized if we wanted an outlet for the writers in the country and the kinds of stories we wanted to read, we might have to start it ourselves. Many years later, here we are."

On top of an overarching theme (issue No. 1 is all about science), each edition will include contribu-

tions from guest poetry editors, one investigative feature and one non-al piece.

While this kind of reading material could be found online, *Eighteen Bridges* founders maintain the value of physical magazines; though, they will offer a digital version with identical content at no cost.

Things are changing so quickly and it seems like print culture is always in flux, Coady says. "I just want to read stories, so I read them online. I read them on my phone and I read them in print."

There's always going to be people like me who want to pick up magazines, bring them into the bookstore or hall them up side their purse and bring it on an airplane. In this culture, we can't have enough delivery options.

options.

As for the name, that's *Eighteen Bridges*' first story.

When Curtis and I were in our post-thesis phase, meeting at the Sugar Bowl to have beers and talk about our dream, we kicked around a few names," Coady laughs.

He brought up *Eighteen Bridges* as a salute to Edmonton because there are 18 bridges within city limits. We also liked the idea of bridges in terms of connection or going from "thisland-to-another."

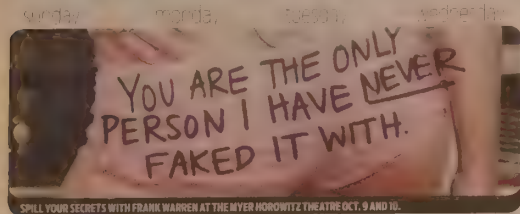
Then we found out there are actually 21 bridges, but we didn't like how that sounded as much. We discussed it, *Eighteen Bridges* has so long, we just decided to stick with it.



# LISTINGS

## SOMETHING'S ENTERTAINING EDMONTON

have something going on? let us know by Friday noon | [listings@see.greatwest.ca](http://listings@see.greatwest.ca)



SPILL YOUR SECRETS WITH FRANK WARREN AT THE MYER HOROWITZ THEATRE OCT. 9 AND 10.

### october 10

**FRANK WARREN**  
Everyone's got a secret, even you, and Frank Warren is bringing his travelling lecture to E-town! Get ready to laugh, cry, rage and relate to everything this event promises to be. Myer Horowitz Theatre, 7 p.m. || 7 p.m.

### october 11

**AGA** Why not enjoy this Thanksgiving Monday at everyone's favourite cultural institution? Today is your last chance to see the nostalgic Art of Warner Bros. Cartoons exhibit, and the intriguing M.C. Escher: The Mathemagician exhibit. Art Gallery of Alberta, 10 a.m.

### october 12

**CHARLIE MAJOR** No this isn't an episode of *Home*, this is a country-western concert! Join Canada's country music god of boy as he makes his return to Northern Alberta. Festival Place, 7:30 p.m.

### october 13

**JAM NIGHT** When you rock Edmonton's most creative and boundary-defying musicians into Heaven and turn them loose with a great sound tech and full backline, it's not so much a jam but a jamboree! O talent Haven Social Club, 8:00 p.m.

### thursday

#### october 7

**JAYME STONE**  
Sit back, relax and enjoy this multiple Juno award winner as she strums his little heart out. Rumour has it his songs are influenced by everything from Japanese poetry to Brazilian literature. It's going to get poetic. Festival Place, 7:30 p.m.

### friday

#### october 8

**HANK WILLIAMS LIVE 1952** Hey Good Lookin', no matter what type III blues you are suffering from, a sure fire cure is a scintillating musical theatre piece. Especially one that tells the tale of one of country music's biggest stars. Mr. Hank Williams. Festival Place, 7:30 p.m.

### saturday

#### october 9

**ANARCHIST BOOKFAIR** Learn all about anarchy and help fight for the rights of refugees. Saturday's keynote presentation is being done by No One is Illegal, and it promises to spark up some meaningful conversation. Old Strathcona Performing Arts Centre, 6:30 p.m.

### october 16

**OIL CITY DERBY** GIRLS You know it's Saturday night when the girls are bashing and smashing into each other, and the bees is blowing! Support your favourite Oil City derby girls they take on the High Desert Darlins from Washington. Edmonton EXPO Centre, 6 p.m.

## YEG Music Listings Provided by YEG Live

### MUSIC

#### Thursday 1 Oct 7

**Live Music**  
**ACCENT EUROPEAN LOUNGE** - Alan Weiss and The Most Beautiful Men (Rock) - 8:30 PM - NO COVER  
**ADORN THEATRE** - SOLD OUT! (Pop, Country, Blues) - 7:30 PM - \$50 IN ADVANCE  
**BLUES CHAIR CAFE** - Tony McQuinn's Major Jazz (Classical, Jazz) - 2:30 PM - \$8 IN THE DOOR  
**BLUES ON WHYTE** - Funkadelic (R&B) - 9 PM - NO COVER  
**BURKIN'S OF LAGUNA** - Mark Bender (Canadian Folk, Blues) - 8 PM - NO COVER  
**CAFE HAVEN** - Play (Pop, Jazz, R&B) - 10 PM - NO COVER  
**FESTIVAL PLACE** - Jayme Stone (Classical, World) - 7:30 PM - \$30 IN ADVANCE. SERVICE CHARGES MAY APPLY. CHECK WEBSITE FOR TIX  
**G&S PUMP** - All Most Radio (Rock) - 8 PM - \$20 THE DOOR  
**HAVEN SOCIAL CLUB** - Jon Lane (Folk, Rock) - 7:30 PM - \$20 IN THE DOOR. \$20 THE DOOR  
**JEFFREY'S CAFE & WINE BAR** - Chantal Cooper (Jazz) - 8 PM - \$20 IN THE DOOR  
**LYVE ON WHYTE** - Random Fashion with Warming to Avoid the Winter Pains & One Way Ticket (Rock) - 8 PM -

#### NORTH GLENDORA HALLS

**LEVEL 2 LOUNGE** - TGS Thursdays, feat. Myra with Van Damage and Dreaming of a Ride (R) - 9 PM - \$5 BEFORE 10:30 PM, \$20 AFTER  
**THE COMMON** - Sex Necessary Thursdays, feat. Sunny Gomers with Shortround and West (R) - 9 PM - NO COVER  
**LEVEL 2 LOUNGE** - TGS Thursdays, feat. Myra with Van Damage and Dreaming of a Ride (R) - 9 PM - \$5 BEFORE 10:30 PM, \$20 AFTER  
**THE COMMON** - Sex Necessary Thursdays, feat. Sunny Gomers with Shortround and West (R) - 9 PM - NO COVER

#### Friday 8 Oct 8

**Live Music**  
**ADORN THEATRE** - Carolyn Dawn Johnson (Country) - 7:30 PM - \$50 IN ADVANCE. SERVICE CHARGES MAY APPLY. CHECK WEBSITE FOR TIX  
**AXIS CAFE & THE METRO ROOM** - Ashley Sachs with band (Rock) - 8 PM - \$20 IN ADVANCE OR AT THE DOOR, 8 PM -

#### AT YEG/CLCA

**BLUES ON WHYTE** - Frankelberry (R&B) - 9 PM - NO COVER  
**BRANT HOTEL** - Greg Wood (Blues Rock, Rock) - 9 PM - NO COVER  
**CARROT COMMUNITY ARTS COFFEEHOUSE** - Joel Carroll (Adult Pop, Rock) - 7:30 PM - \$10 AT THE DOOR  
**CINEMA CAFE** - Blue Heaven (Adult Contemporary, Blues, Folk) - 7:30 PM - NO COVER  
**DVS TAVERN** - Ayleah Jones with The Party Wagon and Devany's Irish Pub - Rob Taylor (Adult Pop, Rock) - 9 PM - NO COVER  
**FESTIVAL PLACE** - Hank Williams Live 1952, feat. the Matthews (Country) - 7:30 PM - \$30 IN ADVANCE  
**HAVEN SOCIAL CLUB** - Mark Bender and Guests (Canadian, Folk, Jazz) - 7:30 PM - \$10 AT THE DOOR  
**HORIZON STAGE** - John Sanders (Folk) - 7:30 PM - \$25 ADULTS, \$25 SENIORS/YOUTH, \$5 PREGO. DRINKS CHARGES MAY APPLY. CHECK WEBSITE FOR TIX  
**JEFFREY'S CAFE & WINE BAR** - Mike Morrison (Jazz, Reggae) - 9 PM - \$10 AT THE DOOR  
**JESSICA & NICK'S HYPENWAY** - Shag Hoyer with Tyler Butler (Folk, Pop, Rock, Pop) - 7 PM - NO COVER  
**LYVE ON WHYTE** - DJ Release Party (beat brought to you by Dave of City and Jimmy Dave (Metal, Rock) - 8 PM - NO COVER

#### ON THE ROCKS

**Mourning Wood (Rock)** - 9 PM - \$5 AT THE DOOR  
**PAINWINDS** - Painwinds presents Holy \*\*\*\* with Indian Beauty (All, Blues, Rock) - 9 PM - \$20 GENERAL ADMISSION. IN ADVANCE, SERVICE CHARGES MAY APPLY. CHECK WEBSITE FOR TIX  
**ROSE & CROWN PUB** - Ross Burnard (Blues, Rock) - 9 PM - NO COVER  
**RUSTY REED'S HOUSE OF BLUES** - Jack Sample (Blues) - 8:30 PM - \$20 IN THE DOOR  
**SHERLOCK HOLMES: WEM** - Stan Galtan (Rock) - 9 PM - NO COVER  
**WOK BOB JASPER & JILL** - Barry Alan Gregg (Rock) - 7:30 PM - NO COVER  
**YARDBIRD SUITE** - Action Fusion with Ken Yoshida (Jazz) - 9 PM - \$10 MEMBERS, \$22 NON MEMBERS  
**BUDDY'S PUB** - DJ Arrowhead (R) - 8 PM - NO COVER  
**YARDBIRD SUITE** - Action Fusion with Ken Yoshida (Jazz) - 9 PM - \$10 MEMBERS, \$22 NON MEMBERS  
**FLUID LOUNGE** - DJ Tony Sanchez (R) - 9 PM - NO COVER  
**G&S PUMP** - DJ Christian with DJ Trevis (R) - 9 PM - NO COVER  
**LEVEL 2 LOUNGE** - Formula Friday, feat. DJ T2 with Sonny Gully and David Stone & DJ Nemo (R) - 9 PM - \$5 BEFORE 10:30 PM, \$20 AFTER 10:30 PM  
**OVERTIME SOUTH** - DJ Shown (DJ, Pop) - 10 PM - NO COVER  
**THE COMMON** - 2nd Annual Lucie Lurie Party, feat. the Xps and Gomers (R) - 9 PM - \$5 AT THE DOOR  
**ON THE ROCKS** - Mourning Wood (Rock) - 9 PM - \$5 AT THE DOOR

#### THE DOOR

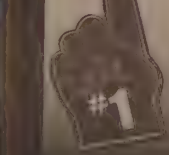
**PAINWINDS** - Painwinds presents Holy \*\*\*\* with Indian Beauty (All, Blues, Rock) - 9 PM - \$20 GENERAL ADMISSION. IN ADVANCE, SERVICE CHARGES MAY APPLY. CHECK WEBSITE FOR TIX  
**ROSE & CROWN PUB** - Ross Burnard with Looking East and Circo (Blues) - 9 PM - \$20 AT THE DOOR  
**RUSTY REED'S HOUSE OF BLUES** - Jack Sample (Blues) - 8:30 PM - \$20 AT THE DOOR  
**SHERLOCK HOLMES: WEM** - Stan Galtan (Rock) - 9 PM - NO COVER  
**THE ARTIST** - Action Fusion with Kean (Metal) - 9 PM - \$7 AT THE DOOR  
**THE EMPRESS ALL HOUSE** - Jason Kelly (Country, Rock) - 8 PM - NO COVER  
**WINKSPRINT CENTRE** - K2, The Winkspint, and Some 102.9 PM present Broken Social Scene (Adult Pop, Rock) - 9 PM - \$10 MEMBERS, \$22 NON MEMBERS  
**BUDDY'S PUB** - DJ Trevis (R) - 8 PM - NO COVER  
**YARDBIRD SUITE** - Action Fusion with Ken Yoshida (Jazz) - 9 PM - \$10 MEMBERS, \$22 NON MEMBERS  
**FLUID LOUNGE** - DJ Trevis (R) - 9 PM - NO COVER  
**LEVEL 2 LOUNGE** - Kivik's Saturday, feat. Mike's Sassy with Josh EP (DJ) - 9 PM - NO COVER  
**OVERTIME SOUTH** - DJ Shown (DJ, Pop) - 10 PM - NO COVER  
**THE COMMON** - Goodie the Saturday, feat. Bob Thompson and Sergio Salazar (Rock) - 9 PM - NO COVER  
**THE DOORS** - DJ Galtan (R) - 9 PM - \$5 AT THE DOOR

#### Saturday 9 Oct 9

**Live Music**  
**AXIS CAFE & THE METRO ROOM** - The Sky City with Chris Kowalski (All, Blues, Pop) - 8 PM - \$20 IN ADVANCE OR AT THE DOOR, 8 PM - \$20 IN ADVANCE  
**BLUES CHAIR CAFE** - John Tait (Jazz) - 8 PM - \$5 AT THE DOOR  
**BLUES ON WHYTE** - Funkadelic (R&B) - 9 PM - NO COVER  
**CROWN PUB** - Accusee (Pop Stage) feat. Marshall Lawrence (Blues) - 7 PM - NO COVER  
**DEVAN'S IRISH PUB** - Rob Taylor (Adult Pop, Rock) - 9 PM - NO COVER  
**DOW CENTRAL CENTRE** - John Sanders (Folk) - 8 PM - \$20 ADULTS, \$25 SENIORS/YOUTH, \$5 PREGO. SERVICE CHARGES MAY APPLY. CHECK WEBSITE FOR TIX  
**FESTIVAL PLACE** - Jayme Stone (Classical, World) - 7:30 PM - \$30 IN ADVANCE. SERVICE CHARGES MAY APPLY. CHECK WEBSITE FOR TIX  
**HAVEN SOCIAL CLUB** - Linda Galtan with Jack Kelly (Canadian, Folk, Reggae) - 7:30 PM - \$20 IN ADVANCE  
**ON THE ROCKS** - Mourning Wood (Rock) - 9 PM - \$5 AT THE DOOR

#### Sunday 10 Oct 10

**Live Music**  
**BLUES CHAIR CAFE** - Beach feat. Muzzy Dee (Jazz, Reggae) - 10:30 AM - DONATIONS ACCEPTED  
**BLUES REPAIR RESTAURANT** - Moe Braxton (Jazz, R&B) - 6 PM - NO COVER  
**BLUES ON WHYTE** - Gomers Rock (Rock) - 9 PM - NO COVER  
**ON THE ROCKS** - Mourning Wood (Rock) - 9 PM - \$5 AT THE DOOR  
**THE COMMON** - Sonny Gomers and Guests (DJ) - 9 PM - \$5 AT THE DOOR  
**FLUID LOUNGE**  
**Monday Oct 11**  
**Live Music**  
**BLUES ON WHYTE** - The Twisters (Blues) - 9 PM - NO COVER



## #1 WAY TO PREVENT STROKE...

You can have high blood pressure and not even know it. You can't see or feel it. There are no symptoms - so get checked.

## GET YOUR BLOOD PRESSURE CHECKED





## VENUE GUIDE

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## MEETINGS

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## LEARNING

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A 12x12 grid with numbers 1-60 indicating starting positions for words. The grid is mostly empty, with some cells shaded black to indicate non-letter positions. Numbers are placed in the top-left corner of the starting cell for each word.

**SOLUTION TO LAST WEEK'S PUZZLE**

B	A	L	D	A	R	T		R	A	S	P	S
I	C	K	A	W	A	Y		T	E	D	L	E
T	H	E	V	E	N	S		S				

- 3 Certain urban Swiss
- 4 Olympian Korbut
- 5 The T in Ferrari
- 6 Short and thick
- 7 Boxers Muhammad and Laila, for two
- 8 Bad variety of cholesterol
- 9 The dating scene, to some
- 10 Discreetly
- 11 Iggy Pop's backup group, with "The"
- 12 Mountainous regions of planets
- 14 Driving disasters
- 15 \_\_\_-line phone plans
- 19 Gas in glass
- 23 Warner who played Charlie Chan
- 25 It can be 196
- 27 Wildebeest
- 29 Wilkes-\_\_\_, Pa.
- 31 Soundgarden hit of 1994
- 33 Having XX chromosomes: abbr.
- 35 Spanish tennis champ \_\_\_, Sanchez Vicario
- 36 Request when your friends are locked out
- 37 Country guitarist Atkins
- 39 Rescue from destruction
- 40 "Jumpin' Jack Flash" refrain
- 41 They're positive
- 43 The joint
- 45 Old anesthetics
- 47 Put up some paintings
- 48 \_\_\_ easy to fall in love..."
- 51 City on the Rhine
- 52 Gazer's minion, in "Ghostbusters"
- 54 DI doubled

**COLOUR, DRESS UP AND WIN!**



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## GRAB SOME CASH

**FOUR HIDDEN SOURCES OF IT.**  
**JONESIN' CROSSWORD** by Matt Jones  
 ©2010 Jonesin' Crosswords. Editor@jonesincrosswords.com

## ACROSS

- Sensitivity training targets
- 17 Just about
- 18 They may be made without the yolks
- 19 Pasta specification
- 20 Forms a menacing group
- 21 Eye drop that makes your pupils widen, e.g.
- 22 They think alike, according to the saying
- 23 Mythological 2011 movie with Anthony Hopkins
- 24 "My Name is Asher \_\_\_\_"
- 25 Heavy snorer's problem
- 26 Letter that looks like a horseshoe
- 27 Last-riding abbr.
- 28 \_\_\_\_-hoo (chocolate drink)
- 29 Forest clearings
- 30 Uppity type
- 31 Gets the tangles out
- 32 Travel like a scent

- 34 Rancid's category  
35 Dining option  
38 He loved Lucy  
41 Raid the arsenal early  
42 Move like a wallaroo  
44 London gallery  
46 Drink in a sleeve  
47 Painter Matisse  
49 WWII naval vessel  
50 E pluribus ---  
51 Rite of passage for girls  
53 Apostle known as "The Zealot"  
55 Calm down  
56 Forcing out  
57 Specification in the ketchup aisle  
58 Came to be, like an uncertain  
feeling  
59 Exaltw

## DOWN

- 1 Word game with dice  
2 Turkish inns



\* [www.seemagazine.com](http://www.seemagazine.com)

ASTROLOGY • OCT 7-13 • BY THE KID

## CRUISE'N' THE COSMOS

## LIBRA (SEPT. 23 - OCT. 22)

Before this weekend the moon's in your sign, which is a fat time to meet friends for the ol' wine and dine. In fact, you'll get so fired up by a certain conversation that you'll get stuck with a concept for world domination. Well, with it bein' a new moon, too, it's the best time to start those machinations!

## SCORPIO (OCT. 23 - NOV. 21)

People tend to see water as the weakest element. It's easily redirected, hangs out in low places and when frozen solid, it's a snap to break. But what about rivers carving canyons through massive mountains? Do people not tremble at the thought of tsunamis? And above all, don't they love to throw money in a motionless well? It's a good thing they do 'cause at the start of the week, the moon'll be a sign sayin' "Throw a coin, make a wish."

## SAGITTARIUS (NOV. 22 - DEC. 21)

With the moon in Sagittarius mid-week, you'll have more meanness in your way than a polecat in a cockfight pit with a pile of roosters. Sure, you'll prevail, but remember while you're doin' your victory dance that chickens lay eggs by the dozens. Are you ready for all the revenge attempts by their countless cousins?

## CAPRICORN (DEC. 22 - JAN. 19)

Bein' an Earth sign, you should know that sometimes you have to be solid to succeed 'cause bein' a softie means you'll bleed. Time for some tough love, like an iron hand in a velvet glove. It doesn't hurt when you slap but it sure carries enough weight to snap someone out it!

## AQUARIUS (JAN. 20 - FEB. 18)

Aquarius' seems like it was for nothin' when someone's promises turn out to be bluffin'. Now before you boo-hoo-hoo all the way home, remember these words from a venerated tome: "Whenever the Almighty closes a door, a window is opened." Besides, windows are more picturesque anyway.

## PISCES (FEB. 19 - MARCH 20)

Y'know, Don Quixote was a brave and honourable man, but he was still only battlin' windmills and no matter how hard he fought, they weren't goin' anywhere. Give it a rest this week and take care of your soul's needs, not those of all the others in the world. You just may find you'll end up doin' both at the same time!

## ARIES (MARCH 21 - APRIL 19)

Like Johnny Rotten from the Sex Pistols, you know what you want and you know how to get it. The question is what you're willing to give up in return. At the zenith of your popularity and the end of your last show, you will also ask aloud if you ever get the feeling you've been cheated?

## TAURUS (APRIL 20 - MAY 20)

Management of material matters will cause you major migraines by Monday, but try not to let it mess up your mind. At least you're dealing with it! Ease the tension in your mind by remembering you're making progress and that soon you'll be on solid ground. Keep thinking of that and your sleep'll be sound!

## GEMINI (MAY 21 - JUNE 20)

Don't let it bug you that you can't stay still, no matter how good you have it or how much life is chill. You're ruled by Mercury, the messenger of Mount Olympus. How do you think he got the job? Everybody figured he was runnin' all over the damn place anyway, so might as well give it to him. Well, what are you still doin' here?

## CANCER (JUNE 21 - JULY 22)

All of a sudden and outta nowhere you're callin' the shots and gettin' what you ask for. Yeah, it's a pretty cool life to be livin' when for once it's you takin' instead of always givin'. Remember that sooner or later every well will run dry, so if you want it to last, take only what you need to get by!

## LEO (JULY 23 - AUG. 22)

When times get tough this week, don't turn tail and ditch the scene for your den. You'll only feel like some dinky little domesticated cat. Why mew when you can roar? You should get to be ruler of the jungle by hidin', so wherever you see trouble, stride in and put those claws and fangs to use 'cause whether you know it or not, baby, you got the juice!

## VIRGO (AUG. 23 - SEPT. 22)

Good times turn sorta sour when a separation causes sorrow to stop by the house for a hoodwink in the dumps. Now before you put your wig/hat on your head and start doin' the do with depression, change your mind with a cheerleadin' session and chant, "I did what I had to, I did what I could, I did what was needed, I did what I should!" It's harder to dance with despair when you know you've done good!

## SAVAGE cont'd from p. 26

site the day it went live. He sat down and watched the video that you and Terry put up. Since then, I have seen him checking the site out on his own. I don't know if he is gay, but I do know that your message has touched him. Although he does confirm that four years is still a long time to wait for things to get better. I think that seeing so many other people say the same thing holds much more weight than having his mother tell him. So thank you again for sharing.  
*A Concerned Mom*

In the last two weeks, we've learned of five more teenagers who were being bullied and took their own lives: Cody Barker, age 17, of Shiocton, Wis.; Asher Brown, age 13, of Hous-

ton, Texas; Seth Walsh, age 13, of Tehachapi, Calif.; Tyler Clementi, age 18, the Rutgers University student who jumped off the George Washington Bridge; and Raymond Chase, age 19, a student in Providence, Rhode Island. Their deaths come after the suicides of Justin Aaberg, age 15, of Anoka, Minn., and Billy Lucas, age 15, of Greenburg, Ind. Hundreds of LGBT people all over the world have uploaded videos to the It Gets Better Project's YouTube channel in an effort to bring hope to kids who are being bullied because they are gay or perceived to be gay. People are sharing their stories and letting these kids know that it gets better. By the time you read this, the videos at the IGBP will have been viewed, collectively, more than a million times. Go to [www.itgetsbetterproject.com](http://www.itgetsbetterproject.com) to see the videos or to upload one of

your own.

Four years is a long time to wait. ACM, and what about making things better right now? Gay, lesbian, bi, and trans activists, inspired by the IGBP, have launched the Make It Better Project. Events are planned for all over the country between now and Oct. 11, which is National Coming Out Day, to raise awareness of the problem and to push for legislative action now, like the immediate passage of the Safe Schools Improvement Act and the Student Non-Discrimination Act. You can learn more about events in your community — and how you can help to make it better now — at [www.makeitbetterproject.com](http://www.makeitbetterproject.com).

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# Time-out For Benefit Of Mr. Right



SAVAGE LOVE: DAN SAVAGE

**THIS WEEK DAN TALKS ABOUT RELUCTANT CUCKOLDS, REALLY LOUD LESBIANS AND TRAGIC TEEN SUICIDES**

My husband has a cuckold fetish, which we have indulged through two drunken threesomes with two of his best friends. The first time, he really had to talk me into it. The second time, he steered me in that direction and I took the wheel. I now have had sex alone with Friend Two a few times. My husband was okay with it at first, but now he wants it to stop. I like the control he gave me, and now I don't want to be told no. He opened the door, and I don't want to close it. What do I do?

*Not Ready To Stop*

You close the damn door and you let your husband see that it's closed. You

tell him that you'd rather the door were still open, NRTS, but you assure him that it's closed for now and will remain closed until he's ready to open it again.

That's pretty much the only way you can have your husband and, at some point down the road, "the control he gave you" too, i.e., his consent to fuck around with other men. Then you'll be able to open the door to a threesome again, this time without a booze assist. Although it might take him longer to get comfortable with the idea of you seeing other guys alone, which seems to have triggered the wrong kind of anxiety, i.e., anxiety of the non-booze-inducing variety, which is not what emotionally safe and sane cuckolding is all about.

Trust me, NRTS: Your husband is still into cuckolding. That's not a kink that evaporates after one or two drunken threesomes. He's probably just a little spooked by how quickly you progressed from having to be talked into it to having to be talked out of it. A time-out will give him a chance to see — and give you a chance to demonstrate — that he is still your first priority, emotionally and sexually.

Which he still is, right?

I am a 23-year-old lesbian with a beautiful girlfriend whom I met a month ago. Here's the problem: She screams so loudly throughout sex that I am concerned for my roommate and other people who live in our building, as well as the entire neighbourhood. I would know how to handle this situation if she were completely

but she's making you self-conscious. LOUD, and you're just going to have to risk making her self-conscious. Because we're not talking about a few loud yelps or screams at the climax(es) of the act(s), which is something a roommate or a neighbor can reasonably be expected to endure, but caterwauling throughout. That's not okay. Tell the new girlfriend that the yelling wouldn't be

I invented the T-shirt, and every time one is sold — even one with rapper 50 Cent on it — I get a royalty cheque. That's why I don't have to have a real job and can devote my time to answering questions from cuckolds' wives, lesbians, and people interested enough in the history of the T-shirt to read the Wikipedia entry about it.

**YOUR HUSBAND IS STILL INTO CUCKOLDING. THAT'S NOT A KINK THAT EVAPORATES AFTER ONE OR TWO DRUNKEN THREESOMES. HE'S PROBABLY JUST A LITTLE SPOOKED BY HOW QUICKLY YOU PROGRESSED FROM HAVING TO BE TALKED INTO IT TO HAVING TO BE TALKED OUT OF IT.**

mute during sex — draw her out, make it into a game, etc. — but I'm scared of telling her she's too loud, because I don't want to hamper her enjoyment. I even tried to make this into a role-play game where we would pretend we needed to be silent for some reason, but nothing makes a difference.

How can I approach this without making her self-conscious?  
*Lesbian Over Ungodly Din*

You don't want to make her self-conscious, and that's a lovely impulse.

a problem if you lived on 200 acres of land, but you live in an apartment building, in the city, and you have a roommate and neighbours. Under those circumstances, you have a right to ask her to stifle herself. And if she reacts badly, or if she sulks like a child, then she's obviously not mature enough to waste your valuable time (and tongue) on.

How come when I look up the history of the T-shirt on Wikipedia, there's a picture of you? Are you aware of this?

*Jewziddle*

I want to thank you for the It Gets Better Project. My son is 14 and a sophomore in high school in rural Kentucky. He isn't athletic. He isn't religious. He isn't in ROTC. He is constantly being called "gay" or "faggot," often times by the people he thought were his friends. He tries to ignore them, but it doesn't stop them. He tries to debate them, but it doesn't stop them. So far, it hasn't gone beyond name-calling, but I worry. I showed him your

SAVAGE cont'd on p. 25

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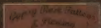
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